



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

of the canvases of Cazin as a tribute to his memory. Of the Americans who have attracted attention are Alexander Harrison, Gari Melchers, Eugene Ullman, Albert Herter, Charles Bittenger and Julius Stewart.

The "Salon des Artistes Indépendants" has an exhibition in two large temporary galleries, built of glass and iron, on the banks of the Seine. The catalogue numbers over 4,000 contributions. The work is like the society's name, independent—in many instances independent of the canons of art and good taste. It is generally crass, crude, cruel and rarely inspiring. Some forty-five pictures by Vincent Van Gogh, the Dutch-Parisian artist, who died raving mad in 1890, give a retrospective view of a man who was close to being a genius.

GAUL.

Here is a new field for artists. According to a Paris writer, the "picture train" is here to stay. Some time ago the Paris-Mediterranean Company placed upon some of its cars pictures of animals and birds. These were painted on the doors of compartments, so that the occupants might easily remember when descending for a moment the compartment they had occupied. The Western of France Railroad Company has taken advantage of the result of this experiment and has placed "picture trains" in its service.

\* \* \*

The death of M. Thomas creates a third vacancy at the Académie des Beaux-Arts, to which he was elected on December 29, 1875, in succession to Barye. The other two vacant chairs are those of Barrias and Guillaume. There are already several candidates, and there can be little doubt that M. Rodin will be elected to one of the seats. M. Denys Puech will almost certainly obtain another, as he came within an ace of winning it at a recent election. Since then M. Puech, whose brother is one of the deputies for Paris, has executed busts of all the Academicians not already immortalized in this way, to say nothing of small medallions of their wives and children. Rodin is hardly like to allow himself to be nominated unless election is a foregone conclusion.

\* \* \*

An international fan exhibition is to take place in Berlin in October, and the committee entrusted with the management invite the assistance of the owners of valuable and historical fans in all countries, so that the collection may be as complete as possible. The exhibits will be divided into five groups, one of which will be historical, and they will include lace, hand-painted, embroidered fans, &c. Many eminent native and foreign artists have already promised their assistance.

\* \* \*

The death of Constantin Meunier removes one who, whether as a painter or as a sculptor, will rank among the greatest of modern delineators of labor. His work has been described as a "beau poème du travail," and its realism is as vivid in art as Zola's "Germinal" is in literature. Meunier's scenes and groups are not the mere outcome of an occasional visit to the "black" country of his native land, for he lived for many years in the very heart of the scenes which he transferred to canvas or reproduced in bronze and plaster. His studio was in Louvain, the headquarters of a Belgian country district which is, perhaps, the unloveliest in continental Europe. To the person of average artistic instincts there is very little to attract in collieries, with their endless plains of chimneys and long uniform rows of dull, commonplace hovels which are called workingmen's dwellings. And yet it was in such places and amid such scenes that Meunier found his inspiration, his incentive for work. Art, it is true, has no limitations, and Meunier has triumphed in a line of art in which there is no obvious poetry, nothing but the endless toil of wresting from nature her inexhaustible riches of coal and iron. In all his work there is the imprint of truth to nature. In art he was a Socialist, for he has given us not the idealism of the fields of Jules Breton and of Millet, but the naturalism of suffering among men and women for whom there is apparently no escape, no brightening of the dawn.

Constantin Meunier was born at Etterbeck, Brussels, on April 12, 1831, and died on the 4th of April last.

\* \* \*

A retrospective exhibition of the work of Baron Henri Leys and his nephew and pupil, Henri de Braeckeleer, the two greatest masters of Flemish art in the nineteenth century, will be opened in Antwerp on May 15th. Most of the public and private galleries will send the works owned by them.



The total for the two nights' sale of the Blakeslee collection was \$130,155 for 124 pictures.

The list of catalogue numbers, names of artists, titles of pictures, names of buyers and prices follow:

64.	Amberger, Portrait of a Lady; R. S. Minturn.....	\$430
67.	Bol, A Dutch Burgher; V. A. Hurry.....	440
68.	Canaletto, View in Venice.....	425
70.	Asti, Ideal Head.....	1,000
73.	Mignard (ascribed), Mme. de Graffigny; George B. Wheeler.....	525
77.	Lawrence—Portrait of Hon. C. Gray.....	500
79.	Nattier, The Marquise de Mailly; George Wilson.....	7,500
80.	Constable, The Glebe Farm; G. Dupont.....	2,600
81.	Reynolds, Mrs. Hutchinson; G. P. James.....	1,300
82.	Drouais, Young Girl.....	900
83.	Lawrence, Lady Harriet Ker Seymour; E. Holbrook.....	1,900
84.	Bol, The Money Weigher; E. Holbrook.....	700
85.	Romney, Portrait of Lady Hamilton; E. Thalmann.....	2,050
86.	Vestier, Vicomtesse de Montillet; C. B. Alexander.....	750
87.	Bogert, Summer Morning; C. B. Lawson.....	485
90.	Morland, The Stable.....	825
92.	Dupont, Daughters of Alexander, Fourth Duke of Gordon; W. Stanton.....	850
92a.	Leby, Portrait of a Lady.....	400
95.	Van Dyck, Madonna and Child and St. Catherine; John D. Crimmins.....	1,650
96.	Van Den Eeckhout, The Tribute Money.....	850
97.	Hoppner, Portrait of Mrs. Angerstein; Charles Pfizer....	3,700
98.	Romney, Portrait of Miss Morland.....	3,650
99.	Opie, The Broken Pitcher; H. C. Perkins.....	520
100.	Shree, Duchess of Rutland; Joseph Pulitzer.....	2,125
102.	Cano, Madonna and Child; G. P. James.....	875
103.	Gainsborough, Landscape with Cattle.....	650
104.	Henner, Magdalene; David M. Look.....	1,800
106.	Reynolds, Portrait of William Almack; John Kent.....	2,500
107.	Roybet, Idle Hours; Geo. R. Wheeler.....	725
108.	Victors, A Dutch Gentleman; George A. Hearn.....	2,000
109.	Rigaud, Madame Rigaud; L. A. Lanthier.....	800
110.	Lely, The Countess of Falmouth; I. Isham.....	400
112.	Hoppner, Portrait of Lady Sudell; E. Bischoff.....	6,700
113.	Stanfield, The Rescue; E. Holbrook.....	460
114.	Canaletto, Grand Canal—Venice; John Kent.....	2,350
115.	Miranda (ascribed), A Young Princess; W. Staunton....	775
116.	Cotes, Miss Montague; G. P. James.....	575
120.	Van Der Helst, A Dutch Family; G. P. James.....	2,200
121.	Vos, Madame Van Der Geest; Geo. A. Hearn.....	12,500
122.	Stark, A Woodland Road; Geo. A. Hearn.....	700

\* \* \*

At the recent sales at Christie's in London, the pictures sold, which were of some importance, are as follows:

H. Dawson:	"River Scene with Cattle".....	\$600
F. Graham:	"Sheep on the Moor".....	2,150
F. Holl:	"Doubtful Hope".....	1,155
F. Holl:	"Widowed".....	1,440
J. Linnell:	"Harvest Time".....	2,780
P. Nasmyth:	"A View in Surrey".....	1,730
Alma Tadema:	"Under the Archway".....	1,995
Auguste Bonheur:	"Homeward Bound".....	1,730
P. J. Clays:	"Vessels at the Mouth of a River".....	1,470
E. Frère:	"Benumbed Fingers".....	775
J. Israels:	"Peasant Woman Sewing".....	2,730
C. Troyon:	"A Road Scene".....	4,640
Lucas de Heere:	"Lady Jane Gray".....	575
Hogarth:	"Portrait of a Lady".....	550
Dutch School:	"An Astrologer".....	525
T. S. Cooper:	"A Flock of Sheep".....	505
Erskine Nicol:	"Kept In".....	970
G. C. Stanfield:	"The Castle of Fermione".....	2,100
E. Burne-Jones:	"Cupid's Hunting Field".....	1,575
J. H. Weissenbruch:	"Dutch Coast Scene".....	705

The story of Pygmalion was painted twice by Burne-Jones in two series of four pictures each. The larger series was sold in London in 1895 for \$17,500, and resold three years later for \$14,000. This series now belongs to the City Art Gallery of Birmingham. The smaller series was sold the other day at Christie's for \$4,750.

\* \* \*

From some recent sales at the Hotel Drouat, Paris, the following prices may be noted:

Blarenberghe: "Vue de l'île d'Andrésy," gouache (38x86 centimeters) .....	\$1,110
Boze: "Portrait of a Man," pastel (60x47) .....	600
Dubailly: "Concert in Time," gouache (24x19) .....	380
J. B. Huet: "Foire de Campagne," water color (30x41) .....	360
N. Julliard: "Landscape with Mill," gouache (35x29) .....	640
Lagneau: "Portrait of Erasmus," (40x27) .....	260
N. Lancret: "Les Rémois," (24x35) .....	285
Louis Moreau: "Saint Germaine," gouache (23x19) .....	400
Prud'hon: "Portrait of a Woman," pastel (32x26) .....	820
Hubert Robert: "The Favorite Dogs," sepia (33x28) .....	240
Hubert Robert: "Gardens of the Villa Negroni, Rome," sanguine (52x40) .....	360

\* \* \*

The Messrs. Christie also sold last month the following:

Plates from Turner's Liber Studiorum: Windmill and Lock, 38*l.*; Twickenham, Pope's Villa, 29*l.*; The Seventy-one Plates in an Album, 68*l.* After Reynolds: Sir Joshua Reynolds as President, by V. Green, 147*l.*; Master Braddyl, by J. Grozer, 75*l.*; Mrs. Bunbury, by J. Watson, 58*l.*; Lady Taylor, by W. Dickinson, 89*l.*; Miss Theophila Palmer, by J. R. Smith, 32*l.*; Viscount Malden with Lady Elizabeth Keppel, whole-length, by E. Fisher, 26*l.*; The Marlborough Family, by C. Turner, 32*l.*; Mrs. Siddons as the Tragic Muse, by F. Haward (lot 101), 32*l.*; another copy (lot 102), 65*l.* Etching by Sir F. Seymour Haden: The Grande Chartreuse, 25*l.* By C. Méryon: La Galerie de Notre Dame, 52*l.*; La Tour de l'Horloge, 36*l.*; Tourelle Rue de la Tixeranderie, 32*l.*; St. Etienne du Mont, 33*l.*; La Pompe Notre Dame, 42*l.*; Le Pont Neuf, 33*l.*; Le Pont au Change, 52*l.*

Also the following engravings: After Cosway: The Fair Moralist, by Bartolozzi, 68*l.* After Reynolds: The Snake in the Grass, by W. Ward, 47*l.* After Wheatley: The Return from Shooting, by Bartolozzi, 25*l.* After Hamilton: May, June, July, and September, by the same, 53*l.* After Bigg: Dulce Domum, and Black Monday, by J. Jones, 52*l.* After Romney: Lady Hamilton as Nature, by H. Meyer, 357*l.* After Morland: A Visit to the Boarding School, and A Visit to the Child at Nurse, by W. Ward, 65*l.*; St. James's Park, and A Tea Garden, by F. D. Soiron, 67*l.*; Rural Amusement, and Rustic Employment, by J. R. Smith, 65*l.* Inside of a Country Alehouse, after Morland, by W. Ward, and Outside of a Country Alehouse, after J. Ward, by W. Ward, 68*l.* Engravings after Lawrence: Lady Acland and Family, by S. Cousins, 94*l.*; Marchioness of Exeter, by S. W. Reynolds (lot 44), 44*l.*; another copy (lot 45), 94*l.*; The Masters Antrobus, by G. Clint, 28*l.*; Sir Francis Baring with Mr. Charles Baring and Mr. Wall, by J. Ward, 58*l.*; Countess of Blessington, by S. Cousins, 43*l.*; The Calmady Children, by the same, 36*l.*; Lady Harriet Clive, by the same, 31*l.*; Miss Rosamund Croker, by the same, 90*l.*; John Philpot Curran, by J. R. Smith, 31*l.*; Lady Dover and Child, by S. Cousins, 157*l.*; Miss Farren, by F. Bartolozzi, 79*l.*; Countess Harriet Gower and Her Child, by S. Cousins (lot 51), 162*l.*; another copy (lot 52), 110*l.*; Lady Grey and Her Children, by the same, 120*l.*; Elizabeth, Countess Grosvenor, by the same, 81*l.*; Mrs. Jessop, by G. Clint, 42*l.*; Master Lambton, by S. Cousins, 231*l.*; Miss Macdonald, by the same, 26*l.*; Miss Julia Peel as a Child, by the same (lot 103), 65*l.*; another copy (lot 104), 49*l.*; Lady Peel, by the same, 86*l.*; The Right Hon. William Pitt (?), 54*l.*; Mrs. Stratton, by C. Turner, 42*l.*; Richard, Marquess Wellesley, by the same, 26*l.*

Messrs. Sotheby, Wilkinson & Hodge sold last month in London the following important books and MSS.: Seymour Haden's *Etudes à l'Eau-forte*, 25 large etchings, Paris, 1866, 159*l.* Thackeray, Two Humorous Drawings in Colors, "M. Solomons," 41*l.*; Four Original Drawings by R. Doyle, with Text by Thackeray in MS., 49*l.* Paradise Lost, on vellum, Doves Press, 1902, 30*l.* Dresser's Birds of Europe, 9 vols., 1871-96, 51*l.* Morley's First Book of Ballets, 1598, 36*l.* Nelson Letters (5), 1804-1805, 45*l.* 15*s.* Harrison, The Arches of Triumph erected in honor of King James I. at his entrance into the City of London, 1603, 50*l.* Thomas à Kempis, *De Imitatione Christi*, editio princeps, 1471, 125*l.* Purchas his Pilgrims, 5 vols., a very fine copy in original vellum, 1625-6, 110*l.* A series of J. E. Ridinger's Engravings of Wild Animals, &c., 64*l.* Supplement to Johnson and Steevens's Shakespeare, 2 vols., 1780, Malone's copy, with numerous MS. additions and corrections, 91*l.* Isaac Watts's Hymns and Spiritual Songs, first edition, 1707, 43*l.* Chaucer's Works, Kelmscott Press, 1896, 45*l.* Chas. Reade's Novels, original MSS. and Correspondence (22), 320*l.* Alex. Dumas on Shakespeare's Othello and the Great Exponents of the Character, original MS., 49*l.* Allot's English Parnassus, 1600, 50*l.* Herrick's Hesperides, &c., 1648, 75*l.* Milton's Poems, 1645, 86*l.* More's Utopia, 1551, 49*l.* Coverdale's Bible, 1535 (imperfect), 80*l.* Shakespeare's Works, 1632 (slightly defective), 108*l.* Grolier Club Publications (41), 115*l.* Burlington Fine Art Club Portrait Miniatures, 20*l.* Kelmscott Press Publications, all printed upon vellum (31), 926*l.* 7*s.* 6*d.* (Chaucer 300*l.*). Sir T. Percy, Seventh Earl of Northumberland, original MS. Book of Private Devotions, circa 1555-70, 120*l.* Thackeray's Original Notes for His Lectures on the Four Georges (13 pp.), 199*l.*; Original MS. of part of Pendennis (18 pp.), with 13 original sketches, 290*l.* Enchiridion Ecclesiæ Sarum, on vellum, 1528, 51*l.* John Keats's Holograph MS. of Isabella, &c., 1816-19, 215*l.* Shakespeare's Poems, first edition, with portrait (wants 2 ll.), original binding, 1640, 205*l.*

\* \* \*

The library of the late George H. Boughton was sold at the same place. Some of the most interesting lots, together with the prices realized, were:

Washington Irving. "A History of New York from the Beginning of the World to the End of the Dutch Dynasty," by Diedrich Knickerbocker. Illustrated by Boughton, William H. Drake, Howard Pyle and others. One of an edition of 175 copies published by the Grolier Club in 1886. This sold for \$162.50, and will return to America. The exceptional price is accounted for by the fact that the frontispieces to these two volumes are in three States, and that autograph poems and letters from Robert Browning, Austin Dolsón and William Black are inserted.

Another Grolier Club publication which is to go back to America is Charles Reade's "Peg Woffington," in two volumes, one of 250 copies published in 1887, and now sold for \$23.50.

The following were printed at the De Vinne Press, New York: W. L. Andrews. "The Bradford Map: the City of New York at the Time of Granting the Montgomerie Charter." One of ten copies on Japanese paper, with a vignette drawing in water colors by Boughton on the half title. 1893. Sold for \$40.

W. L. Andrews. "Among My Books." Facsimile of bindings, plates, portraits, &c. One of thirty-eight copies on Holland paper, presented to Boughton, with an original drawing in water colors inserted. 1894. Sold for \$63.75.

The same author's "Fragments of American History, Illustrated Solely by the Works of Those of Our Own Engravers Who Flourished in the Eighteenth Century." One of eighty copies privately printed in New York in 1898. Sold for \$16.25.

Another book privately printed in New York, in 1887, was "Le Livre d'Amour," on Japanese paper, bound in morocco. One of 170 copies. This sold for \$10.50.

## Franz Hanfstaengl Fine Art Publishing House

CARBON REPRODUCTIONS  
of the Leading Works by  
Old and Modern Masters

114 Fifth Avenue

Near 17th Street

New York

## WM. CLAUSEN PUBLISHER, PRINT SELLER FRAME MAKER

and dealer in

PAINTINGS AND WATER COLORS

381 Fifth Avenue

NEW YORK CITY

## KARL W. HIERSEMAN

*Publisher and Bookseller*

LEIPZIG, :: KÖNIGSSTRASSE 3

issues Catalogues of Books on  
Fine Arts, Industrial Arts,  
Architecture, Books on En-  
graving, Artistic Lithographic  
Publications, Early Printed  
and Illustrated Books, Fine  
Bindings, etc. :: :: :: ::